

California Ramblers
(Continued from p. 58)

Jimmy Witherspoon
(continued)

Playa
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record research

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THE MAGAZINE OF RECORD INFORMATION & STATISTICS
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FORM 3547 REQUESTED

NATIONAL
Little Wonder Records p. 10
Mr. Brown Berlin



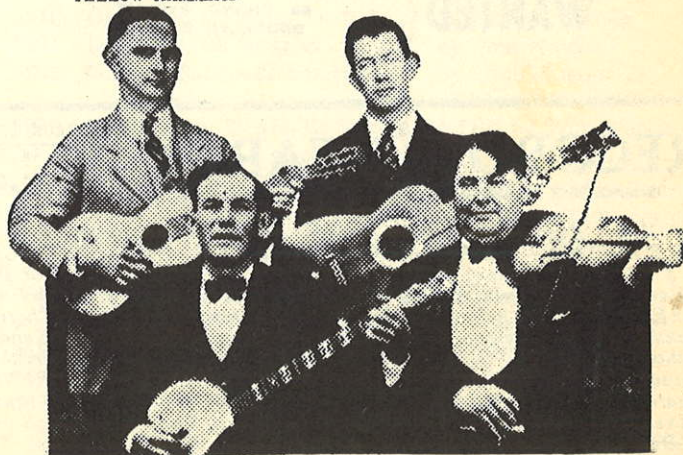
Mail Order Mountain Music (see page 3)



BILL CHITWOOD and BUD LANDRESS

ABOVE

ABOUT 1925 - FROM AN EARLY BRUNSWICK SUPPLEMENT.
FROM HERE THEY LATER WENT ON TO FORM THE GEORGIA
YELLOW HAMMERS



Georgia Yellow Hammers

(Photo, courtesy of Helen Morrison)
Stomping George McClennon (see page 5)

REGARDING BLUES RESEARCH:

This publication is a subsidiary of RECORD RESEARCH, edited by ANTHONY ROTANTE and PAUL SHEATSLEY, and is a vehicle for exploring the vast field of contemporary Blues recordings. It has been lauded as the singularly most important document of research of the post-war (1946) Blues. It is published irregularly, averaging 3/4 issues per year. THERE IS NO SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COSTS THIRTY CENTS (U.S.A.), THIRTY FIVE CENTS (FOREIGN). Also available from DEREK COLLIER at 25BROADFIELD, HARLOW, ESSEX, ENGLAND. 2/6d each.

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- Issue 7: The MODERN Label
- Issue 8: More MODERN; RPM, METEOR, BLUES, & RHYTHM, FLAIR, CROWN (78rpm), CROWN (LP), KENT.
- Issue 9: NASHBORO, EXCELLO, NASCO, ZIL, BLUES & REVIEWS (Barry Hansen) DISCOGRAPHY OF JOHN BRIM.
- Issue 10: ABCO, COBRA, ARTISTIC, PARROT, BLUE LAKE, UNITED STATES, CHANCE, SABRE; BLUES & REVIEWS (Barry Hansen).
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A NEW EDISON CYLINDER CATALOG

by Ray Wile

Several years ago it was my pleasure to enthusiastically recommend a comprehensive listing of cylinder records which was being prepared by Dr. Duane Deakens. It was a superb job and unfortunately I never got around to purchasing a copy. With the tragic death of Dr. Deakens I despaired of obtaining anything comparable. Now there comes to hand a new continuing series of catalogs of the Edison cylinder operation. While Dr. Deakens listed his by artist the new catalog is a complete numerical catalog. Five sections have now been issued to date. The first section, in three volumes covers the Blue Amberol period - even including records prepared for cylinder issue but never issued. The second section lists the Amberols and the third section lists the British Amberol catalog. I hope that the authors intend to issue further sections and that eventually an artist index is included.

CARTER, Sydney H., compiler - Complete Catalogue of
Edison Blue Amberol Cylinder Records, 1912 to 1929
3 volumes - \$6.50

CARTER, Sydney H., compiler - Complete catalogue of
Edison Wax Amberol cylinder records, 1908 1912
1 volume - \$1.50

CARTER, Sydney H., compiler - Complete catalogue of
the Edison Wax Amberol Records - British issues.
1 volume - \$1.00

Available from SYDNEY H. CARTER, 7 ABBOTTS CLOSE,
WORTHING, ENGLAND

I have checked the listings in several ways and find them consistently accurate. I have often found cylinder listings on the artist cards and have spot checked the listings with these. In all cases they check out. The master cards sometimes listed cylinder dubbings. - The catalog checks out perfectly - finally I have checked the listings against the Mary Amerault books which sometimes gave cylinder information and they check out. All of the cylinder in my own collection also check out. While all of this did not provide more than 300 or 400 listings they all checked out. Knowing the dangers of error inherent in discographical work it is a pleasure to see a fine workmanlike job - so unlike the extremely poor job that the RECORD COLLECTOR recently did on the Edison Discs. The compiler was sincere but oh did his sources have a field day in providing errors - so many that there is not one page or discography free from them. A listing of Edison recording dates had the dubious distinction of not having one beginning or terminal date correct for the entire disc period from 1910 through 1929. When you are dealing with a 100% rate of error in one discography one can appreciate the present work even more.

One small personal criticism. In the next reprint please try to allow a little more inside margin so that those of us who want to bind up our copies or else put them in a loose leaf binder can do it. At present the inside margins are too narrow.

An added note: The compilers have also prepared a 160 rpm strobe to be placed on the end of a cylinder mandrel and have also prepared pictures of many of the Edison machines.

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MAIL ORDER MOUNTAIN MUSIC

by ROBERT HEALY



FIDDLIN' JOHN CARSON
Exclusive Okeh Artist

Fiddlin' John Carson stepped up to the microphone one hot humid day in June, 1923, and scratched out on his fiddle the first "authentic" fiddle tunes to ever be recorded. Although Fiddlin' John had left the mountains some years previously and was presently a circus barker, the tunes he recorded had that "country" sound to them, and he subsequently passed the records off as the show traveled around the South. Magic elixirs, soothing syrupy lotions, and smooth fiddle music was dispensed, for a price of course! And if a medicine show "first nighter" didn't like what he saw or heard, why waiting right at home was a book that had this dusty wagon show just plum' beat!

Sears, Roebuck & Co. was, and still is, the largest mail order company in the world. Clothes, furniture, toys, farm implements, pills, candy, and anything else within reason was offered for sale by mail. And phonograph records were not an exception!

But what was available to the country cousin if Fiddlin' John didn't come around very often? Well, in the 1923 Sears catalogue, the Silvertone brown label record was still being offered and only an inkling of what was to come was being offered. And the records weren't nothing but hot:

- 2057 Arkansas Traveler/Old Zip Coon by Joseph Samuels
2091 Durangs Hornpipe/Medley of Irish Jigs by Joseph Samuels

And an individual by the name of Vernon Dalhart had three items available:

- 2020 Songs I Used to Sing in Dixie
2165 When the Honeymoon Was Over
2170 Dear Old Southland

Isomehow feel the customers waited for Fiddlin' John to return, and they probably ordered one of the ten styles of Supertone guitars ranging from \$3.85 to \$19.95, to while away the hours.

In March, 1924, another fiddler, but with guitar accompaniment this time, stepped up to a microphone and recorded the same two songs that had made such a hit for Fiddlin' John. Gid Tanner & Riley Puckett were not to be outdone. But what was available in the SPRING, 1924 catalogue? Not much! Mr. Dalhart had added:

- 2316 Ten Thousand Years From Now
2337 The Old Folks At Home

And, oh, yes! That furious fiddler Joe Samuels was let loose on Silvertone 2166 with "Mrs. McLeods Reel/Irish Washerwoman."

Later that year, in the FALL, 1924, catalogue Joe Samuels forsook the fiddle, called it a violin, and came out with his Dance Orchestra. And Mr. Dalhart did the vocals for him on 2368 "Why Did I Kiss that Girl." Mr. Dalhart appeared on no less than six additional listings for the Fall catalogue: The remaining five being:

- 2352 You're in Kentucky Sure as You're Born
2355 That Old Gang of Mine/Micky Donohue (w/Ed Smalle)
2359 Dream Daddy (Miami Beach Orch.)
2363 Chili Bom Bom (Lanin's Roseland Dance Orch.)
2366 Nine O'Clock Sal

But the real mountain music had still not appeared!

On Oct. 3, 1924, Victor released a number that has been said "nationalized our type of American Folk Music." Well, I don't know about that, but four new Dalhart releases had been added, including one of his first aliases: In the 1925 CATALOGUE:

- 2365 Barefoot Boy
2375 It's A Man Everytime
2387 What'll I Do
2414 Follow the Swallow (Billy Vernon)

And things were definitely beginning to look better what with: 2379 Virginia Reels/Medley of Popular Reels by Dan Tucker and a new Silvertone series was initiated which had Nick Lucas "Pickin' the Guitar/Teasin' the Frets" on 1207, and also:

- 1272 Medley of Country Reels/Medley of Country Jigs by
M. Donovan

- 1286 Old Time Reels, Part 1 & 2 by Uncle Eph

Fred Van Eps was the banjol king, and one could also get a laughing record, a sobbing record, and a coughing record, as if the public needed these what with the records they were being offered.

Surely things must get better, as they can't get any worse! The SPRING AND SUMMER, 1926, catalogue had a special column devoted to "SOUTHERN FIDDLIN' AND SONG RECORDS"! We have arrived! Still on Silvertone:

- 4006 Chicken Reel - Tweedy Bros.
Repasz Band-Chas. W. Tweedy (piano)
4008 Birdie/Cripple Creek by Tweedy Bros.
4009 Old Hen Cackled/Down in Tennessee Blues
by Davenport & Young Bros.
4010 Fox Chase/Hy Patillion by Davenport & Young Bros.
4011 Maybelle Rag/Smoke Behind the Clouds
by Davenport & Young Bros.

There was also three by the fiddler, William Houchins, and eight by Vernon Dalhart, running the gamut from Prisoners Song to Jesse James, and all for only .39¢ each.

By the FALL OF 1926, the releases numbers, became as confused as they could possibly make them, but who cares?

- 3513 Dixie/The Girl Slipped Down by Dr. D.D. Hollis
3514 Devilish Mary/My Burglar Man by Arthur Tanner
3516 Leather Breeches/Soldiers Joy by Dixie String Band
3512 Old Time Melodies, Part 1&2 by Walter Peterson
3261 Liza Jane/Oh Susanna by Tom Watson
3262 Georgia Railroad/John Henry by Tom Watson/
Gibbs & Watson

- 3263 I Wish I was Single/Its Simple To Flirt by Tom Watson

It appears that the Silvertones were being derived from Gennetts, as witness the Tweedy Bros., and Walter Peterson items, and also from Columbia as witness the Tom Watson item, which is actually Riley Puckett on 3261, and 3262, but Vernon Dalhart on 3263.

By the SPRING OF 1927 #4011 had been cut out, but there was now a grand total of 18 by Mr. Dalhart. In addition there was:

- 5697 Purty Polly/Little Birdie by John Hammond
4019 Sand Cave/Little Log Cabin in the Lane by John Fergus
3511 Wagoner/Devil in the Bay by B.E. Scott

The agricultural slump was giving way to the wall street slump, and prices and quality were beginning to drop. Thus, in the SPRING, 1927, catalogue the Challenge label makes its debut.

George was not a large man - about 130 lbs - light skin - good hair - talked soft - very little to say - easy to get along with - well dresser - used black face make up with white and red lips - used full dress tails - at times he used spats - no notoriety about him - very friendly - made no stummis for nobody - very funny, could keep you laughing constantly-a disposition that had nothing to worry about.

Following is an Obituary about George which appeared in the Chicago Defender:

GEORGE McCLENNON(Dead Wednesday, Sept.22 at 9:40 AM at Municipal Tuberculosis Sanitarium of this city - dancer and comedian - patient since June 8 of this year(1937). -Born Charlotte North Carolina 46 years ago. -Adopted as son by late Bert Williams, he emulated the famous comedian on stage until his death. -Started stage career in 1910 with his wife, Daisy who soon became known as Black Beauty. -McClennon rose to prominence as famous 'Barrel Jumper' in the 'Keep Shufflin' show. -Later he joined Chinese Walker and formed Chinese comedian act titled Walker and McClennon that toured best vaude circuits. -After spending years on major circuits George created a single act, using his clarinet and cork, doing a 'tailspin' that provoked much laughter. -His biggest engagement came only a few years ago when he was general M.C. at Regal Theatre, later produced and staged shows at the Plantation Cafe in Detroit. After many successful months at the Motor City nitery, McClennon joined Armstrong and band playing Broadway and other great spots, ending his career at Regal Theatre where he became ill. George's remains were buried on Saturday at Lincoln Cemetary.....

** Lie Rut's "Jazz Quarks" (sund listed separately by the Harlem Trio)*

DISCOGRAPHY *GEORGE McCLENNON*****

** HARLEM TRIO:* George McClennon(cit), Eddie Heywood(?) (pno.), unknown bjo **New York, April, 1923**

71511-A Clarinet Laughing Blues **OK 8072**

GEORGE McCLENNON'S JAZZ DEVILS: probably Tom Morris(cnt.), Charlie Irvs(tbn), George McClennon(cit), unknown alto, Clarence Williams(pno), Buddy Christian(?) (bjo), unknown dms. **New York, May(11?), 1924**

72512-B Box Of Blues **OK 8143, Od 03180**

72513-B Dark Alley Blues **-**

72524-B New Orleans Wiggle **New York, May(14?), 1924**

72525-B Michigan Water Blues **OK 8150, Od 03221**

HARLEM TRIO including George McClennon, featured clarinet **New York, July 16?, 1924**

72668-A The Funny Blues **OK 8158**

72669-A The Poor Man's Blues **-**

72863-B Muddy Water Blues **New York, Sept. 30?, 1924**

72864-B I Ain't Gonna Blame It On The Blues " **OK 40220**

Edgar Dowell(pno), unknown bjo **New York, Oct. 18?, 1924**

72922-A Bass Clarinet Blues **OK 8189**

72923-B Meddlin' With The Blues **-**

(CONTINUED ON PAGE 9)

Victoria Spivey Blues Is My Business

STOMPING GEORGE McCLENNON

** should be married, per shows & letters "Jazz Dance"*

It was in the year of 1937 that I began as personal manager for the late Billy Adams, the young man who later went on to fame as a star rhythm dancer in the Grand Terrace and Olsen & Johnson's Hellzapoppin hit shows. I heard through Mays & Morrison, the famous dance team and my home state girls, that there would be a rehearsal plus auditions at the Apollo Rehearsal Hall on 125th Street in Harlem for a Louis Armstrong Show which later opened at the Paramount Theatre on Broadway. So Adams and I dropped by there and I met so many of my old buddies including Red Allen, Higginbotham, Albert Nicholas, Pops Foster and Luis Russell, all members of Armstrong's Band then, and whom I had recorded with in the past (Dirty TB Blues, Moanin' The Blues, etc) Billy danced about 2 choruses and manager Joe Glaser said "That's enough" and he hired him. I was so happy to find out that George McClennon was also one of the feature acts in the show. I had been friends for many years out in Chicago with George's wife, Daisy. I did not know that George was in very bad health at that time.

Well! George took to Billy at once and started calling him 'Shorty', and he felt towards Billy as a father. So when the show opened I noticed that no one wanted to share the dressing room with George because of his ill health. But Billy didn't care and he grabbed the opportunity to be near George even though the illness that George had, was considered taboo in those ignorant days. Billy and George got on handsomely together having a lot of laughs. Across the street from the Paramount Theatre there was a cafe that featured lobsters on their menu. George was a great lover of lobster and it was my daily duty to pick up his favorite food. I also noticed that George would smoke a funny large pipe containing a peculiar smelling powder which I found out helped to keep his bronchial tubes open. George had the dreaded TB, and even though some of the girls were trying to tell us to keep clear of poor George, we decided to even get closer to him during his hour of need. I was not afraid of TB, because as a child I had seen my mother block TB if she could catch it in time. She would fix that old Indian remedy junk, and if you would take it as she directed, your chances to get well were darn good. Too bad we couldn't catch George earlier.

So we finished the Paramount engagement and left soon for Chicago. It was there that we used to go see George at a Club between Billy's shows. He was so jolly and happy that you could not believe that the end was so close for him. He was one of the greatest clarinetists I have ever seen. We used to stand in the wing and watch him perform. He would lean halfway to the floor without bending his body, playing the most beautiful clarinet you ever heard. Mr. Glaser thought the world of George McClennon and he looked after him until his end in late September 1937. George never laid in an undertaker parlor with a saucer on his chest like so many other unfortunate performers. Thanks to Joe Glaser he was buried with dignity and with style.

If there is a hereafter I know Bert Williams was ever so happy when George walked through those pearly gates. As we all know Bert adopted George many years before and claimed him as his son.

number given first followed by the later Supertone (9000 series) issue:

- 8157-9242 Adam and Eve by Otis Stewart
8147-9246 I Cannot Call Her Mother/Pearl Bryant by Three Ky. Serenaders
8161-9251 Please Papa Come Home/Write A Letter to My Mother "do"
8153-9254 Keyhole in the Door/Bright Sherman Valley by Sy Pickett
8149-9249 Little Birdie/Purty Polly - By John Hammond
8296-9125 Sleep Baby Sleep/Roll on Silver Moon by Fred Wingate
8173-9269 We will Outshine the Sun/Walking on the Streets of Glory - by Three Kentucky Serenaders

And there were others by Uncle Ben Hawkins, Jesse Oakley, Dare Miller, John Ferguson, Hill's Va. Mountaineers, Jim Burke, Floyd Russell, Cliff, Click and the Logan County Trio. The Three Ky. Serenaders is Roy Harvey disguised once more.

The WLS Showboat series made its debut in the same catalogue and the six parts appeared on Silvertone 8231, -2, & -3. It is doubtful if many saw the light of day, but they had been released on the earlier series (5199, 5200, & 5201), but this series was not observed to have included these particular releases in previous catalogues. Although in addition to the regular catalogues, Monthly supplemental listing of records were available to those requesting them. It is highly probable that these contained a more complete listing.

It is my understanding that #5199 included popular artists, but #5200 does star Bradley Kincaid and the Maple City Four. As talking records go, they are far inferior to the Medicine Show items available on Columbia and Okeh.

(TO BE CONTINUED)

If you want to know
All there is to know
about

FOLK MUSIC

Read SING OUT! — the national folksong magazine. In each issue, traditional songs, songs of other countries, new songs. Articles on folksinging, book and record reviews, etc. Articles and songs by and about Pete Seeger, Leadbelly, Bob Dylan, Joan Baez, Woody Guthrie, Alan Lomax. Edited by Irwin Silber. Pub. bi-monthly.

Subscription: \$3.00 per year
\$5.00 two years

SING OUT!

The National Folksong Magazine
165 W. 46 St., N. Y. C.

At only 24¢ each or 10 for \$2.29 you could take your pick from the listing of "PATHETIC AND DESCRIPTIVE SELECTIONS" including 14 by Vernon Dalhart that still ran the gamut from Prisoners Song to the Runaway Train.

- Others included:
110 Old Hen Cackled/Down in Tennessee Blues by Three Howard Boys
108 Party Quadrille/Circle Waltz by the Barnstormers
and other fiddle tunes by Uncle Jim Hawkins, Fiddlin' Dave Neal and Tom Owens WLS Barn Dance Trio. Ernest Stoneman made his debut with:
151 Katy Cline/Girl I Left Behind in Sunny Tennessee
152 Barney McCoy/Pretty Snow Dear
153 May I Sleep in Your Barn Tonight Mr./Silver Bell
and others included:
168 Purty Polly/Little Birdie by Levi Stanley
158 Wild Bill Jones/I Wish I was Single Again by John Ferguson
159 Thrills That I Can't Forget/Railroad Daddy by John Ferguson

- Silvertone was down, but still not out:
3258 Whoa Mule/Railroad Bill by Tom Watson
3259 Old Black Joe/When You and I Were Young by Tom Watson
3260 Where Is My Wandering Boy/We'll Sow Righteous Seed for The Reaper by Tom Watson

There was also two more by Arthur Tanner, and three more by William Houchins.

In the FALL OF 1928 "OLD TIME SOUTHERN SONGS" on Challenge had been reduced to 3/65¢. The highest number seems to have been about #666 (Fatal Wedding/Sinful To Flirt by Ernest Stoneman) which indicates a terrific deluge of cheap records in a period of about a year and a half. Aliases abounded, except for Stoneman and Dalhart. The popular Roy Harvey and His North Carolina Ramblers show up as James Ragan on Ch 394 (Poor Little Joe). Other interesting items included:

- 397 Train #45/Red or Green by David Foley (Whitter & Grayson)
336 Old Sefus Brown/Burglar Man by Reuben White/Henry Decker
396 Adam and Even/Old McDonald Had A Farm by Art Coffee/Henry County Four

and of course the inevitable fiddle tunes by George Cline & His Boys, Billy Bishop, Jess Jenkins, Uncle John Stuart and Frank Neal. The same catalogue (FALL, 1928) was the debut issue for the Conqueror label, at only 3/85¢. Of the first 17 country issues (7058-7074, & 7099, all but three were by Dalhart. Included under the heading "TYPICAL OF OLD TIME (HILLBILLY) TUNES-VOCAL SELECTIONS" were:

- 7064 Pass Around the Bottle/Sinful to Flirt by Ernest Stoneman
7065 Sara Jane/I Was Born 4000 Years Ago by Smokey Mt. Twins
7072 You'll Never Miss Your Mother/There's No Disappointment in Heaven by Smokey Mt. Twins

The last mentioned was to prove to be one of the most popular Cq items ever issued remaining in the catalogue for eight more years. The Twins being the popular Mac & Bob.

In the same Fall catalogue the Silvertone label had issued a new series (8100), and it appears to have been derived from Gennett. For 39¢ you could obtain a new Silvertone truphonic record of any of your favorite WLS artists. Minute pictures of Bradley Kincaid, Grace Wilson, Walter Peterson, and others graced the page. Ralph Waldo Emerson (staff organist at WLS), Uncle Tom Corwin (imitator), Maple City Four, Cecil and Easter Ward, Jack and Gene, and Tommy Dandurand had listings. Of course Vernon Dalharts picture was the largest, as was his record listing with releases running from 8131 to 8145. The records from this particular series are extremely rare, as this was the only Sears Catalogue to carry this particular listing. In the next catalogue the same items were re-released on the new Supertone label. Some of these items are listed below, with the Silvertone



See Japan for
concerts 1947-1964
See Rust's
"Jazz Records"
for 1948 &
1949

RHYTHM & BLUES

JIMMY WITHERSPOON

DISCOGRAPHY

By PART 5
ANTHONY
ROTANTE

JW(vo) with Al Sears(ts); Budd Johnson(bariSax); Ernie Hayes
(p); Al Caiola, Eddie Thomas(gtrs); Doles Dickens(bs); Gus
Johnson(dms) New York City - Oct 2 1957

H2-JB-7134 OH LADY BE GOOD unissued
H2-JB-7135 ALL RIGHT MISS MOORE Victor 20-7075
H2-JB-7136 THE NIGHT MY BABY SAID GOODBYE unissued
H2-JB-7137 WHEN I START TO THINKING Victor 20-7075

JW(vo) with Ray Copeland(tp); J.C.Higginbotham(tb); Hilton
Jefferson(as); Seldon Powell(ts); Heywood Henry(bariSax);
Jay McShann(p); Kenny Burrell(gtr); Gene Ramey(bs); Mousey
Alexander(dms); Budd Johnson(arr.) New York City - Dec 4, 1957

H2-JB-8195 JUMPIN' THE BLUES Victor LPM-1639
H2-JB-8196 HOOTIE BLUES "
H2-JB-8197 PINEY BROWN BLUES "
H2-JB-8198 CONFESSIN' THE BLUES(-47-7377(Edited) "
H2-JB-8199 BLUE MONDAY BLUES "

(same, except Emmett Berry(tp) replaces Copeland; Al Sears
(bariSax) replaces Henry; Budd Johnson(arr.) - Dec 5 1957

H2-JB-8200 RAIN IS SUCH A LONESOME SOUND Victor LPM-1639
H2-JB-8201 OOO WEE, WHEN THE LIGHTS GO OUT(-47-7377) "
H2-JB-8202 GEE BABY, AIN'T I GOOD TO YOU "
H2-JB-8203 FROGGY BOTTOM "
H2-JB-8204 RIDE ON, RIDE ON unissued
H2-JB-8205 CLOUDY "
H2-JB-8206 UNTIL THE REAL THING COMES ALONG Victor LPM-1639
H2-JB-8207 FARE THEE WELL HONEY, FARE THEE WELL unissued

JIMMY WITHERSPOON ON RIP

(Cashbox - April 12 1958: RIP signs Jimmy Witherspoon)

JIMMY WITHERSPOON unknown accompaniment

ENDLESS SLEEP Rip 105
COMING HOME(Witherspoon & Puccio) "
another source lists the catalog number as Rip 126. According
to Jimmy Witherspoon he cut the above 2 sides for Rip, and
an album(unissued on Rip) which was sold to World Pacific

JIMMY WITHERSPOON ON WORLD PACIFIC

JW(vo) with Gerald Wilson(tp); Teddy Edwards, Jimmy Allen(ts);
Hampton Hawes(p); Herman Mitchell(gtr); Jimmy Hamilton(bs);
Jimmy Miller(dms) Los Angeles - May 8 1958
WHEN I'VE BEEN DRINKING WP WP1267,1402 VgELAE12218
ALL THAT'S GOOD " " "

(Continued on next page)

TO BE CONTINUED: THE ARCHIVES - Origin of JAZZ saga
FUTURE ISSUES: John McAndrew will be back with more of
his surveys and critiques. Also Frank Kelly
with his interesting REMINISCING column
AND MANY, MANY SUPPRISES INCLUDING LEOPOLD STOKOWSKI!!,
A COLUMN DEVOTED TO "THE SOURCES", DON REDMAN, JOE
CANDULLO, ANDY RUSSO, AND MORE.

COMING: SAM WOODING & CHOCOLATE KIDDIES IN COPENHAGEN
(1925 VINTAGE) COMPLETE WITH PHOTOS ETC.
by John and Hans Larsen.

IT AIN'T WHAT YOU'RE THINKING " " "
WEE BABY BLUES " " "
TIMES HAVE CHANGED -PJ 327 " " "
THERE'S GOOD ROCKIN' TONIGHT -45-814 " " "
above title also on WP 1289(Anthology??)
(same, except Harry Edison(tp); Henry McDode(p); replace
Wilson and Hawes): - May 16 1958
S.K. BLUES WP WP1267,1402 VgELAE12218
WHEN THE LIGHTS GO OUT " " "
SPOON'S BLUES " " "
AIN'T NOBODY'S BUSINESS -PJ327,45-814" " "
SWEET'S BLUES " " "

JIMMY WITHERSPOON ON CHALLENGE

(Cashbox - June 28 1958)

Challenge Inks Witherspoon

HOLLYWOOD - Jimmy Witherspoon, veteran blues chanter who rose to fame with "Ain't Nobody's Business," "Big Fine Girl," "No Rollin' Blues" and other hits, has signed an exclusive recording pact with Challenge Records, it was announced by Johnny Thompson, Vice-President in charge of sales.

His first session with Challenge will be next week, stated Joe Johnson, Vice-President in charge of artists and repertoire.

"Spoon" recently cut four sides for Rip Records, and has been with RCA Victor, Atlantic and the Atco diskeries.

He broke into the record business in 1945 with Jay McShann's orchestra in Vallejo, California.

According to Jimmy Witherspoon 4 sides were recorded but were never released. Personnel consisted of Count Basie Bandmen Thad Jones, Freddy Green Al Grey etc.

JIMMY WITHERSPOON ON VEE JAY

JIMMY WITHERSPOON(vo) with Riley Hampton Orchestra: John
Avant(tb); Von Freeman(ts); McKinley Easton(bariSax); Earl
Washington(p); Lefty Bates, Earl Backus(gtrs); Quinn Wilson
(bs); Al Duncan(dms) Chicago Jan 16 1959

K.C.LOVING VEE JAY
EVERYTHING BUT YOU VEE JAY 322
I KNOW I KNOW VEE JAY 322
(untitled) VEE JAY

An album ColumbiaE 33SX1417 has JIMMY WITHERSPOON. Source,
Vee Jay

(TO BE CONTINUED)

ADDITIONS TO JW INSTALLMENT PART 3 (RR#64)

HIGHWAY TO HAPPINESS and I DONE TOLD YOU appear on
KING LP634.. Also JW recorded RUMBA BLUES for
Federal. Its issuance date and number are now being
investigated.

ADDITIONS TO BIG MAYBELLE DISCOGRAPHY(RR#60 and 63)

As of September 1964 one side of an issued single
on the Scepter label has come to our attention. It
is OH LORD WHAT ARE THEY DOING TO ME. Further
details re: single(s) and LP(s) will be forthcoming.
In Billbd, Nov 14, 1964, another single comes to
hand. It is CARELESS LOVE and MY MOTHER'S EYES on
ROJAE 1003.

(STOMPING GEORGE McCLENNON(Cont'd from page 5)

Clarinet soli, acc. by Eddie Heywood(pno)

New York, May 27, 1925

73343-B Cut Throat Blues Ok 8314

73344-B Larkin Street Blues - - Par R-3256

GEORGE McCLENNON'S JAZZ DEVILS: As before, with vcl. by

George McClellon New York, May 7, 1925

73359 Home Alone Blues Ok 8236

73360 Anybody Here Want To Try My Cabbage??"

New York, June 11, 1925

73425-D Everybody But Me Ok 8337

73426-C Bologna -

New York, June 18, 1926

74177-A Stolen Kisses Ok 8329

74178-A While You're Sneakin' Out -

New York, August 1926

74320-B Pig Foot Blues Ok 8397

GEORGE McCLENNON'S JAZZ BAND (possibly contingent of
Andy Preer's Cotton Club Orchestra. The tp or cornet
has a Tommy Ladnier blues approach to his soli and
ensemble work. New York, Sept. 29, 1926

74377-B Cotton Club Stomp Ok 8397

Personnel?? Date ??

Disaster Ok 8406

Narrow Escape -

((See pages 279 & 392 (Brian Rust-Jazz Records-2nd
Edition) for discographical work on above artist.
Some additions have been included in above discog.))

BEHIND THE COBWEBS (CONTINUED FROM PAGE 7)

Plaza 5000 series: We again continue to list numbers in this
series, giving master number, tune title, artist credit and the
label and catalog number from which the data were obtained.
We are asking YOU to fill in our blanks, if you can! See the in-
troduction of this series in the July 1961 issue (Number 36) for
details. See each column from then on for the listings. We con-
tinue the listing this time with 5629.

Send your Cameo, Romeo, Lincoln data and any data or com-
ments on New Flexo-Flexo or National to us at Salem Road, RFD
2, Pound Ridge, New York 10576, or c/o this magazine. Until
next time.

PLAZA continued

5629 It Ain't Gonna Rain No More -Bob White -Ba 1417
5630 Just Some Roses -Harry Crane -Or 260
5631 He's Just A False Alarm -Harry Crane -Or 248
5632 Tange Rose -Liberty Syncopators-Lenox106
5633

5634 I'll Have The Last Waltz...-Gotham Dance O. -Do 400
5635 Come To Papa -Billy James Dance O -Or 256
5636 Georgia Lullaby -Imperial Dance O -Ba 1424
5637 In Shadowland -Continental Dance O -Ba 1441
5638 Doodle Doo -Bob White -Re 9718
5639 I Want To See My Tennessee -Vernon Dalhart -Re 9743
5640 Me And The Boy Friend -Arthur Fields -Ba 1435
5641

5642 Dumb Dora -Billy Jones -Ba 1435
5643 Driftwood -Billy Burton -Ba 1431
5644 My Best Girl -Arthur Fields -Ba 1434
5645 I Wanna See My Tennessee -California Ramblers -9/26/24
5646 Eliza -California Ramblers -9/26/24
5647 Manda -California Ramblers -9/26/24

(to be continued)

Editor's notes: The JIMMY WITHERSPOON DISCOGRAPHY
began in issue 62 and has continued in issues 63,
64 and 65. It is a refinement above all other
discographies which have appeared in other publica-
tions in past years.. Acknowledgements for help
with this particular section of the JW discography
go to Nesuhi Ertegun of Atlantic Records; Brad
McCuen of RCA Victor; Jacques Demetre and Marcel
Chauvard (for the Vee Jay information); Deryk Colley;
World Pacific Records; Derek Collier(see his discog.
of JW in R&B Panorama Issue ; Len Kunststadt
and Jimmy Witherspoon.

JIMMY WITHERSPOON ON ATLANTIC

WILBUR DE PARIS & JIMMY WITHERSPOON SINGS NEW ORLEANS BLUES

JW(vo) with Sidney De Paris(cor); Wilbur DeParis(tb); Omer
Simeon(cl); Sonny White(p); Shep Shepherd(bjo); Bennie Moten
(bs); Wilbur Kirk(dms) New York City - Oct 23, 1956

HOW LONG BLUES EP600 *
TAIN'T NOBODY'S BUSINESS IF I DO *
ST LOUIS BLUES *

(same) - Nov 19, 1956

LOTUS BLOSSOM EP600 *
TROUBLE IN MIND EP600 *
BIG FINE GIRL EP600 *
GOOD ROLLIN' BLUES *
CARELESS LOVE *
WHEN THE SUN GOES DOWN *
SEE SEE RIDER *

all titles on Atlantic 1266 & London LTZ-K15150. Titles
starred(*) on AtlanticF 332007

JIMMY WITHERSPOON AND THE QUINTONES date ?

S2169-3 STILL IN LOVE(Doc Pomus) ATCO 6084
S2170-3 MY GIRL IVY(Smith-Evelyn-Withabig) "

JIMMY WITHERSPOON ON VICTOR

JIMMY WITHERSPOON(vo) with Count Hastings(ts); Ernie Hayes(p);
Kenny Burrell, Al Caiola(gtrs); Lloyd Trotman(bs); Joe
Marshall(dm); vocal group; Jesse Stone(leader)

New York City - June 21 1957

H2-WB-4819 AIN'T NOBODY'S BUSINESS Victor 20-6977
H2-WB-4820 I CAN'T STAND IT unissued
H2-WB-4821 MANY THINGS unissued
H2-WB-4822 WHO BABY WHO Victor 20-6977

